

UNIT 1

THE O'ODHAM



O'ODHAM VILLAGE LIFE

Students will explore the O'odham culture by participating in a variety of experiential activities, including an O'odham language lesson and role playing daily tasks such as food preparation, tattooing, games, mat making and pot making.

PAGE 1.5



CREATE AN O'ODHAM VILLAGE

Students will use their knowledge of cultural needs and climate restrictions to place a fictional village in the prehistoric Santa Cruz valley. They will describe the advantages of their site, and draw a sketch of the village.

PAGE 1.17

The people who lived along the Santa Cruz River, when first contact with the Spanish was made, were called the Sobaípurí, a branch of the O'odham or Pima people. Their agrarian culture revolved around the resources of the Santa Cruz and San Pedro Rivers, farming corn, beans and other crops while augmenting their diet by hunting and gathering. Due to loss of the population to disease, intermarriage and deaths from Apache attacks, the name Sobaípurí is no longer heard. Their descendants, however, live on as part of the O'odham people.

The present-day O'odham living near the Santa Cruz Valley are the Tohono O'odham (Papago) or desert people, and the Akimel O'odham (Pima) or river people. Because the Sobaípurí were a river-based culture, traditions most likely were a combination of both the river-based Akimel O'odham people and the desert-based Tohono O'odham.

The O'odham nation consists of various smaller tribes or sub-groups, including the above mentioned Akimel and Tohono groups. Their native language and customs are similar, yet distinctly different, giving each branch its own uniqueness. They believe themselves to be

descendants of the ancient Hohokam civilization or "those who came before." Their culture is rich and colorful and many participate in traditional activities such as those described below.



STORYTELLING AND LANGUAGE

Storytelling plays a very important role in the O'odham culture. For centuries, history, tradition and culture have been transferred from one generation to the next through stories. O'odham legends, therefore, are not just fun stories, but an important passing on of tradition and language.

The dialects of the O'odham or Pima language are numerous, and include those spoken along the Santa Cruz River, by Tohono O'odham (desert people) and Akimel O'odham (river people).

The O'odham language is a member of the Uto-Aztecan language family, distantly related to Yaqui, Hopi, Comanche and Ute, among others.



BASKETRY

The Tohono O'odham and their ancestors have been making baskets in the current techniques and style for several centuries. This strong tradition continues today.

Baskets were first made by the O'odham strictly for utilitarian purposes, and had a number of practical uses, such as transporting and storing materials, and food gathering. Some baskets were even used as cooking containers, with hot rocks being placed in a basket filled with wet grain.

The principal materials used for basket weaving, still used today, are devil's claw, bear grass, yucca leaves and roots. No dyes are used. The natural materials give the baskets their distinctive colors.

The durability and beauty of Tohono O'odham baskets is renowned. Although most baskets today are used for decorative purposes, their quality and attractiveness have remained unchanged.



TRADITIONAL NAMING OF AN O'ODHAM CHILD

"Before a child is a year old, the child is named by friends of the parents in the following manner: the friends, or godparents, accompanied by other visitors, come for four successive mornings and seat themselves just before sunrise on the ground before the house in which the child lives. First one and then another of the company holds the child for a moment. If it is a boy, the kompalt, godfather, repeats a ceremonial speech, passing his hands across the infant and holds him aloft to receive the first rays of the rising sun; then he bestows upon the boy the name by which he will be known throughout life. However, nicknames are common and often supplant the baptismal name. If it is a girl, the kamult, godmother, delivers the speech and gives the name. The parents in their turn reciprocate by naming the children of the couple that acts as godparents to their own.



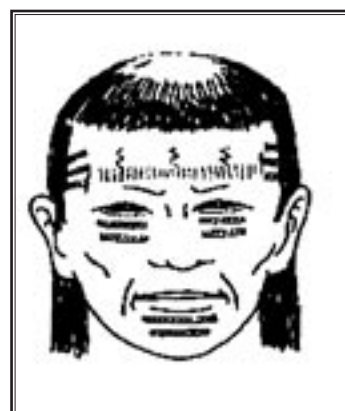
"From the age of ten until about the time of marriage neither boys nor girls are allowed to speak their own names. The penalty is bad luck in losing arrows in the case of the boys, and the rsalika or kiaha stick for girls.

"The name of a deceased person is not used; he is alluded to as the brother of So-and-So. The word or words in the name, however, are not dropped from the language."

TATTOOING

"The O'odham practiced both tattooing and body painting. They usually tattooed both sexes during their adolescence between fifteen and twenty years of age. Designs were first outlined in charcoal and the skin then was pricked with needle points dipped in wet charcoal. (Needle points were made by using two to four Prickly Pear or Saguaro thorns tied with sinew and cotton.) They usually tattooed men along the margin of the lower eyelid and with a horizontal line across the temple. Generally they made a band design across the forehead with a traverse series of lines or . . . short vertical zigzags. Like the men, the women were usually decorated along the

margin of the lower eyelid. Two vertical lines pierced on each side of the chin ran from the top to the lower portion of the jaw. On occasion these two lines were connected under the lip with a band design. Painting was used to emphasize the tattoos."



GAMES

Games were traditionally separated by gender. It was a cultural taboo to mix sexes. Only boys played Ginz, the Pima Stick Game. The same would apply for an activity like food preparation, done only by women. Both sexes performed duties such as tattooing and pottery, although most likely, males and females worked apart.

* *The Pima Indians*, Frank Russell, University of Arizona Press, Reprint 1975





Figure 9, page 87 from *The Upper Pima of San Cayetano del Tumacacori*, Charles C. Di Peso, 1956.
 Courtesy of The Amerind Foundation, Inc., Dragoon, Arizona.



Winter and Summer Garb of the Upper Pima of San Cayetano del Tumacacori

From *The Upper Pima of San Cayetano del Tumacacori*, Charles C. Di Peso, 1956.
Courtesy of The Amerind Foundation, Inc., Dragoon, Arizona.



LESSON OVERVIEW

Students will participate in simulated O'odham cultural activities to include an O'odham language lesson and role-playing various daily tasks such as food preparation, tattooing, games, weaving and pot making.

Subjects

Language Arts, Social Studies, Art.

Preparation

Part I - Review

Background Information and instructions. Make a copy of *Master Page 1.7*

Part II - Gather materials as needed: index cards; construction paper; scissors; clay or playdough; mesquite beans or corn, grinding stones, Pima Stick Game, markers, etc. Make copies of *Master Pages 1.7 - 1.13 as needed.*

Time

Part I - One or more sessions. **Part II** - Two or more sessions.

Vocabulary

metate, mano



Red

1. Papago and Pima Indians of Arizona;
2. Native American Games;
3. Tape: O'odham Language Lesson;

O'ODHAM VILLAGE LIFE

Part I

The O'odham Language

In this lesson, students are introduced to O'odham culture while learning to speak simple O'odham words and phrases.

1. Speaking only O'odham and not English, introduce the following greetings on *Master Page 1.7*.

Sha
bee
Sha
Pi h
Sha
nar

John bun chegig. (John is my name.)

Thvum nui. (I'll see you again.)

2. Introduce O'odham language phonetics to your class (see *Master Page 1.7*)



In doing so you will also be reviewing English (all O'odham consonants are the same as in English) and Spanish (vowels and pronunciation are the same as in Spanish except the "e" which is pronounced as you would the "u" as in put).

3. *Master Pages 1.8 and I-9* contain a list of O'odham names. Use the list to create individual name tags or cards and distribute them, one per student. Keep a copy of all names as a teacher reference.

Take roll-call in the O'odham guage:

- a. Explain to the students your intention to take roll-call in O'odham.

b. Teach the response, "haichug" (present).

c. Call out each name in O'odham. Each student then replies by saying "haichug" and repeating their new O'odham name.

5. Ask students to practice their new O'odham name with other classmates. Consider expanding this lesson to teach counting and colors (see *Master Page 1.5*).

LESSON 2 - CREATE AND O'ODHAM VILLAGE

Part II - O'odham Village Life

1. Introduce aspects of O'odham village life by teaching at least two of the following activities. Consider setting up stations and have students rotate.*

Maintadam - Mat Makers

Traditional activity for females.

Use the instructions on **Master Page 1.10 - 1.11.**

Haha'um Nuatodam - Pot Makers

Traditional activity for both male and female.

Use the instructions on **Master Page 1.12.**

(Chichvidam) Game Players

Traditional activity for males.

Have students play Ginz, the Pima Stick Game. The game is in the Encounters Box, or you can create your own game with craft sticks, using the instructions on

Master Page 1.13

as a blueprint.

(Hihidodam) Food Preparers

Traditional activity for females.

Allow students to take turns grinding beans or corn. One traditional food was mesquite beans, which can be gathered easily around the Santa Cruz Valley in late summer and early fall. Corn was also traditional. The O'odham ground their grain on a mano and metate (mortar and pestle) which are still commonly used in Mexico. If not available, find a flat rock to use as a mano (pestle) and use concrete or pavement for the metate (mortar). (Do not use any of the finished product for consumption!)



RESOURCES AND REFERENCES

Of Earth & Little Rain, Bernard Fontana, U of AZ Press, 1989;
Hohokam Arts and Crafts, Barbara Gronemann, Southwest Learning Sources, 6440 E. Presidio Rd., Scottsdale AZ 85254, 1994;
Papago and Pima Indians of Arizona, Ruth Underhill, The Filter Press, P.O. Box 5, Palmer Lake, CO 80133, reprinted 1979;
Pima Indian Legends, Anna Moore Shaw, U of AZ Press, 1968;
The Pima Indians, Frank Russell, U of AZ Press, Reprint 1975;
A Pima Remembers, George Webb, U of AZ Press, 1959; "Shelter in the Pimeria Alta," 1993 Pimeria Alta Historical Society Calendar;
Singing for Power, Ruth Underhill;
The Upper Pima of San Cayetano del Tumacacori, Charles C. Dipeso, The Amerind Foundation, Dragoon

* NOTE: The Ranger-led "Encounters" classroom presentation (See Unit IV) involves having students role-play O'Odham people in a village setting which they will create. Students, therefore, will need to be somewhat knowledgeable of each of these activities.

ENRICHMENT

- Use the O'odham recording from the Encounters Box, red section, to teach the language lesson including "An O'odham Language Lesson," "When the Three Quail Stole Coyote's Fat" and O'odham songs. Consider expanding the O'odham language lesson to include counting and colors. Have students make their own name tags including a sketch of their O'odham name.

- Invite an O'odham person from San Xavier, Sells or the Gila River Reservation to speak to your class or school.

AN O'ODHAM LANGUAGE LESSON

Greetings

How have you been? (usual greeting) <i>Shap ai Masma?</i>	John is my name. <i>John bun chegig</i>
What do you say? (informal greeting) <i>Shap Kaij?</i>	How have you been this evening? <i>Shap ai masma ida hudunk?</i>
Nothing really. <i>Pi has.</i>	I'll see you again. (used like goodbye) <i>Tom ñei.</i>
What is your name? <i>Shap chegig?</i>	

Vowels: All vowels are the same as in Spanish except “e” which is pronounced like the “u” as in P U T. All of the consonants are the same as in English.

A	F A R	G	G E T	M	M O M	SH	S H O P
B	BOY	H	H A T	N	N I N E	T	T O M
CH	C H A T	I	R I N G	Ñ	CANYON	U	M U T E
D	HEARD	J	J A C K	O	B O A T	V	V A T
E	P U T	K	K I T	P	P I G	W	W A K E
F	F I X	L	L O O K	S	S U N	Y	Y O U

Numbers

1. *Hemako*
2. *Gook*
3. *Vaik*
4. *Giik*
5. *Hetasp*
6. *Chudp*
7. *Veva'ak*
8. *Gigi'ik*
9. *Humukt*
10. *Vestmam*

Colors

Red	<i>s-veg</i>
Yellow	<i>s-oam*</i>
Blue	<i>s-cheedag*</i>
Green	<i>s-cheedag*</i>
Black	<i>s-chuk</i>
White	<i>s-toha</i>
Gray	<i>s-koomag</i>
Brown	<i>s-oam*</i>
Orange	<i>s-oam*</i>

How old are you? <i>He'ekia ap ed ahidag?</i>	Like this	<i>hab mas ma*</i>
I am two years old! <i>Gook ani ed ahidag!</i>	That is white.	<i>Heg 'o s-toha.</i>
	This is red.	<i>Id 'o s-veg.</i>

*Many colors have the same name and are distinguished by comparisons. For Example: “This shirt is orange like the sun.” *Ida kamish 'o ye s-iam tash vepo.* “It is orange like this.” *Goa s-oam ehta ith vepo.*

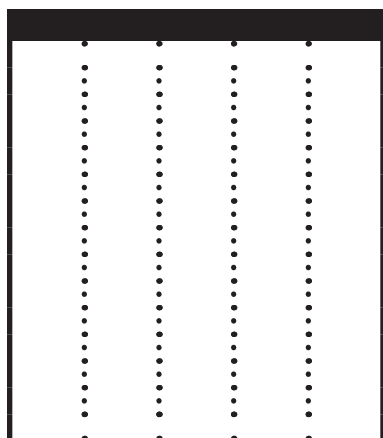
TRADITIONAL O'ODHAM NAMES FOR GIRLS

<i>HO HOR KI MA</i> BUTTERFLY	<i>HEOSIG</i> FLOWERS	<i>HIIVAI</i> SUNFLOWER	<i>TASH DA'A</i> SUN FLYING
<i>SIALIG CHEVEGI</i> MORNING CLOUDS	<i>SIALIG VAUSEG</i> MORNING DEW	<i>SHAKUT 'O NE'EODHAM</i> SINGING RATTLE	<i>S-MOIK</i> SOFT
<i>GE'E HAAHAG</i> BIG LEAVES	<i>CHEVOR</i> WILLOW	<i>GOOK HEOSIG</i> TWO FLOWERS	<i>S-VEGI HEOSIG</i> RED FLOWER
<i>S-OAM HEOSIG</i> YELLOW FLOWER	<i>CHUHUG HEVEL</i> NIGHT WIND	<i>MU'I HAAHAG</i> MANY LEAVES	<i>CHUHUG HEOSIG</i> NIGHT FLOWER
<i>NE'I HEOSIG</i> SONG FLOWER	<i>S-KOOMAG HAAHAG</i> GREY LEAVES	<i>KIOHO HAAHAG</i> RAINBOW LEAVES	<i>HOA HAAHAG</i> BASKET LEAVES

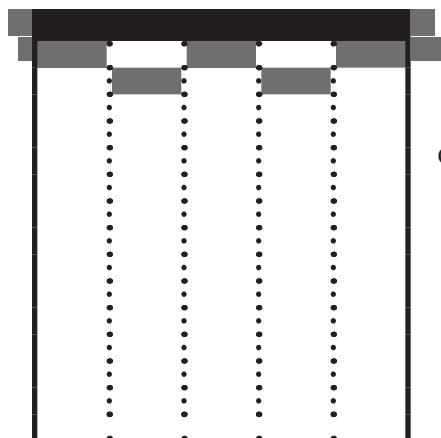
TRADITIONAL O'ODHAM NAMES FOR BOYS

<i>JURUM KIOHOR</i> BEAR RAINBOW	<i>GE'E MASHAD</i> BIG MOON	<i>TONOT HU'U</i> SHINING STAR	<i>BAN MEMRADAM</i> COYOTE RUNNER
<i>GE'E BA'AG</i> BIG EAGLE	<i>HAVPUL GAAT</i> HAWK BOW	<i>HAVANI</i> RAVEN	<i>TASH GAAT</i> SUN BOW
<i>S-OAM BA'AG</i> BROWN EAGLE	<i>BAN</i> COYOTE	<i>JURUM</i> BEAR	<i>S-VEG HUUN</i> RED CORN
<i>MAIHOGI</i> CENTIPEDE	<i>BAN HIINEK</i> COYOTE HOWL	<i>HEVEL GAAT</i> WIND BOW	<i>TASH 'O TONOR</i> SUN SPARK
<i>HEVEL 'O MER</i> RUNNING WIND	<i>CHEVEG KIOHO</i> CLOUD RAINBOW	<i>U'UHIG A'AN</i> BIRD'S FEATHER	<i>HAVPUL KAVAR</i> HAWK SHIELD

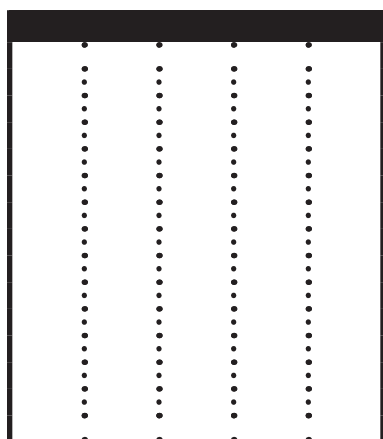
LESSON 1 - WEAVING ACTIVITY INSTRUCTIONS - MASTER PAGE 1.10



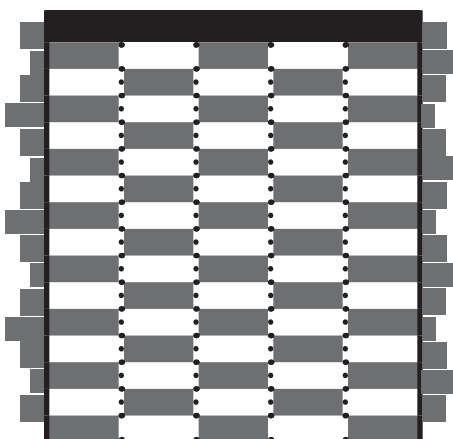
1
MAKE COPIES
OF MASTER
PAGE 1.9
OR HAVE
STUDENTS
MAKE THEIR
OWN ON
CONSTRUCTION
PAPER.



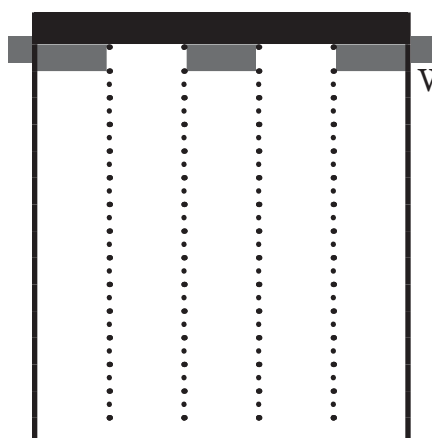
4
WEAVE
ANOTHER
COLORED STRIP
OPPOSITE TO
THE ONE IN
STEP 3.



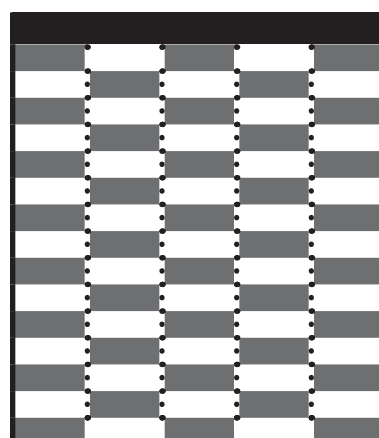
2
CUT ALONG
DOTTED LINE,
STOPPING AT
THE BLACK
BOX, LEAVING
A 1/2"
MARGIN.



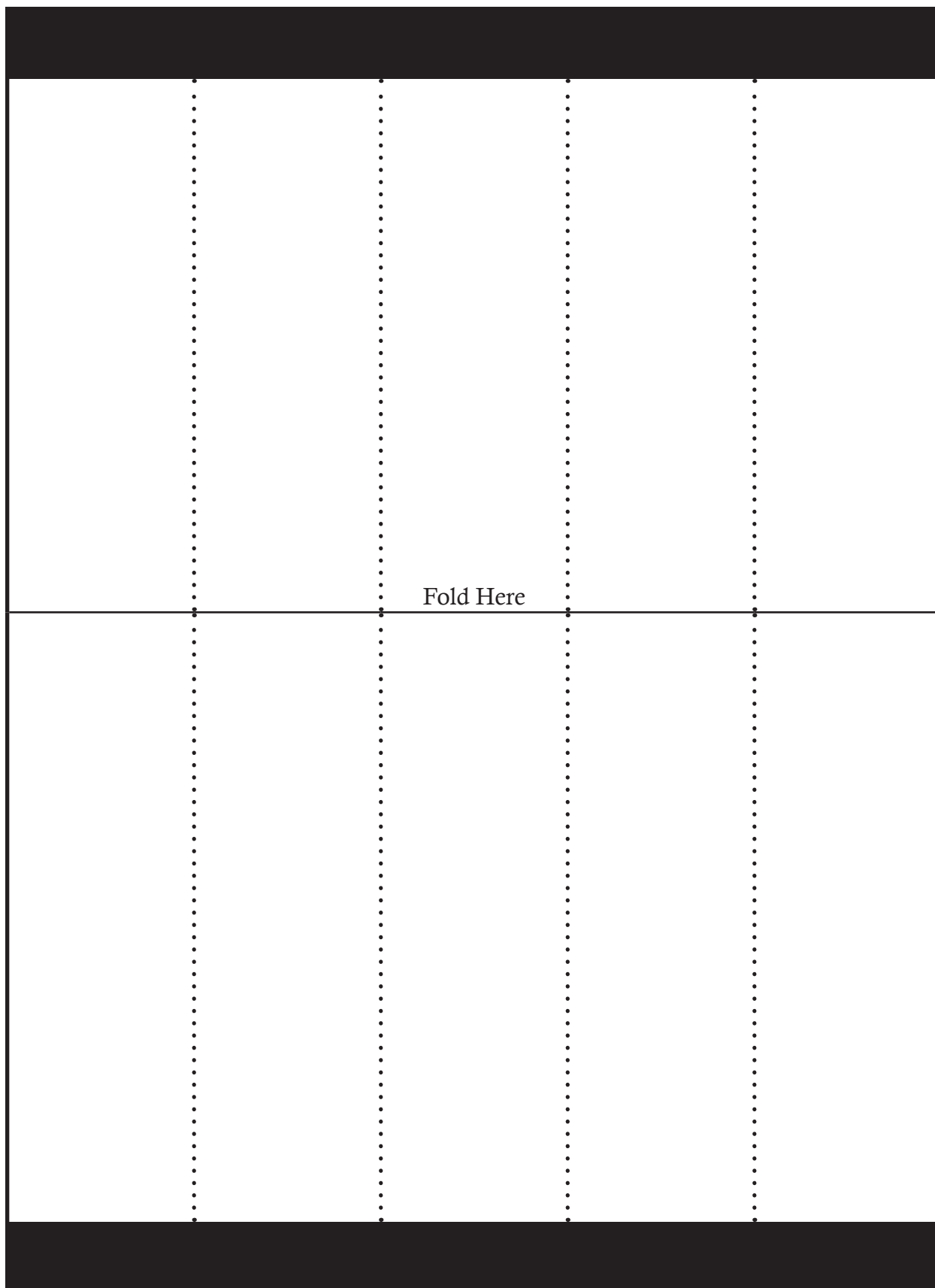
5
CONTINUE
WEAVING
STRIPS
UNTIL
COMPLETE.



3
WEAVE A STRIP
OF COLORED
PAPER OVER
AND UNDER
THE CUT
STRIPS.



6
TRIM COLORED
PAPER AND
GLUE STRIPS TO
PAGE.



COILING A SMALL POT



Materials

AARDVARK® gray clay cone .06 - It is not necessary to knead this clay. (Other types of clay may also be used.)

Masking tape - Tape the wax paper square to a flat surface. Run the tape completely across the top and the bottom squares.

Sandwich bag - Place an 8 oz. piece of clay in the bag. Close the bag after each removal of clay.

Wooden spoon - 3 5/8" craft size

Small bowl - cover just the bottom with water

Smooth rounded stone - or halves of L'eggs® egg

Corrugated cardboard - cut a 5" by 7" square

Wax paper - cut a 12" by 14" square

Toothpicks

This pot may be taken to a ceramic shop and fired in a kiln at cone .06. Allow it to dry about a week before firing.



1. Shape and roll a small amount of clay into a ball about 2" in diameter.



4. Dip fingers into the water. Run the water around the edge of the clay base and/or score/scratch with a toothpick. Coil the clay rope on the inside of the edge. Press the ends together.



2. Flatten the ball of clay between the fingers forming a round patty about 1/2" thick. This is the base of the pot. Place it on the cardboard square.



5. Roll out a second rope of clay. Run water over the top of the first coil and form a second coil. Make sure that the coils do not connect on the same side. The completed pot is about 2" high and 3" in diameter.



3. Roll a chunk of clay into rope-like thickness to a length that will fit around the clay base. Roll the clay out on the waxpaper from the middle to the ends using both hands.



6. Use a toothpick to engrave designs on the coils or smooth out the coils using the stone or L'eggs® egg on the inside of the pot and patting and smoothing the coils on the outside with the wooden spoon. Be sure the coils are bonded together on the inside and outside of the pot before it is fired.

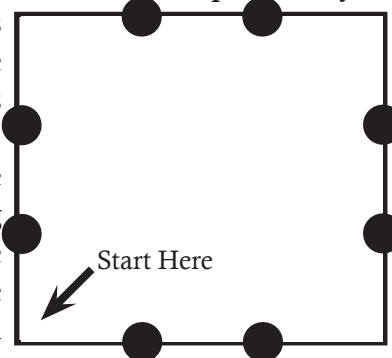
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For purchase of this book, contact Southwest Learning Center at (602) 991-0341.

The Pima Indians

Prehistorically, the northern, or upper, Pima Indian nation covered a large geographic area in what is today Southern Arizona and northern Sonora, Mexico. Their territory ran from the Gila River (near Phoenix, Arizona) on the north to the Sonora River (Hermosillo, Sonora) in the south, and from the Colorado River (Yuma, Arizona) on the west to the San Pedro River (Sierra Vista, Arizona) in the east. They farmed the river valleys, harvested the natural desert plants and hunted in the mountains. In their villages, especially during winter evenings when their farming and hunting activities were limited, they often played games to pass the time. One such game was the "stick game," played on a large "game board" marked out in a square on the ground. Each player moved a pebble around the square. The number of spaces the pebble was moved depended on how the markings on a set of four sticks fell when they were tossed in the air, very similar to the rolling of modern-day dice. The markings on the sticks had names such as "old man" and "old woman." The object was to move the pebble all the way around the square - once or several times - depending on how long they wanted the game to last.

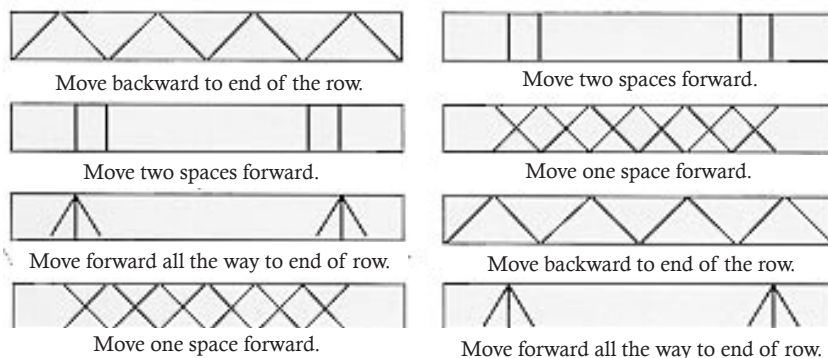
Pima Stick Game

Draw a square on the floor or the ground. Make marks for twelve stops (four on each side of the square). If the square is made on the ground, little holes should be dug for each stop. Each player should choose a small rock for a token to move around the square. Players can draw straws to determine who gets to toss the sticks first. The players take turns tossing the sticks in the air to determine the number and kind of moves they will make. This is done by holding the sticks lightly in one hand and hitting the bottom of them with a rock held in the other hand, allowing the sticks to fall as they may. All four sticks have to be used. The order in which the player chooses them will determine how far forward his or her advance around the board will be. On the first toss, it is always wise to choose the backward movement sticks first because one cannot move backwards past the starting point. The markings on the sticks and what they signify are described below. The first player to get completely around the board three times wins.



Making Game Sticks

The game sticks can be easily made using craft sticks. Have students draw the lines according to the patterns. (Opposite) Consider having them use a ruler and accurately measure the distance between lines.





LESSON OVERVIEW

Students will, while using their knowledge of cultural needs and climate restrictions, place a fictional O'odham village along a Santa Cruz River watershed map. They will describe the advantages of their chosen site and draw a sketch of their village.

Subjects

Geography and Art

Preparation

Make copies of the map on Master Page 1.16. Gather butcher paper and drawing supplies.

Time

One 50 minute session

Vocabulary

ki, ramada



Red

1. Papago and Pima Indians of Arizona;

CREATE AN O'ODHAM VILLAGE

1. Brainstorm and discuss what life is like for the prehistoric people living along the Santa Cruz.

2. Read and discuss the background information.

3. Discuss and review with your students what life was like along the prehistoric Santa Cruz. Why did the O'odham people live where they did? What problems did they face? Where did they get food and supplies? What was life like in the villages? What kind of crops did they have? What kind of crafts did they do? What other activities were essential to O'odham village life?

4. Utilizing the map of the historic Santa Cruz (*Master Page 1.16*), have students, in groups, select an appropriate area to found their own O'odham village. They should answer the following questions:

Why is this good site for a village?

How will the villagers get enough food and water?

What problems might they have?

5. Ask students to draw either a diagram or a sketch of their village, including at least three of the following aspects of O'odham village life: farming, hunting, games, weaving, pottery making, tattooing, food preparation, housing, and water use.

RESOURCES AND REFERENCES

Plants and People of the Sonoran Desert Trail, Desert Botanical Garden trailguide; "Shelter in the Pimeria Alta," 1993 Pimeria Alta Historical Society Calendar; Sonora, Ignaz Pfefferkorn, translated by Theodore Treutlein, Univ. Of AZ, 1989.

Enrichment

- Work with the whole class to create a model of an O'odham village. This could be life-sized with a "ki" (shelter) and / or a ramada, or to scale, made out of clay.
- Junior Ranger Book as supplement

